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AMERICAN ART NEWS.

VOL. VI. No. 19.

NEW YORK, FEBRUARY 22, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of portraits by early English, French, German and Italian masters.

Fifth Avenue Art Galleries.—Collection of the late Joseph Ben-Susan of London, formerly of New York, February 24—27.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Pictures by T. W. Dewing and D. W. Tryon to February 29.

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries.—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Water colors and drawings of Cambridge and Oxford by Hanslip Fletcher.

Paris.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art. Arabian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co., 5 West Twentieth Street.—A choice collection of engravings, Feb. 27, at 8 P. M.

COLLEGE GETS LINCOLN PORTRAIT.

President William Goodell Frost of Berea College, in Kentucky, announced at a meeting of the Congregational Club, Feb. 17, at the Hotel St. Denis, that he came for the famous portrait of the "Boy Lincoln," painted by Eastman Johnson in 1867, after a thorough study of mountain life in Kentucky. As Berea College is engaged in educating just such youths as young Lincoln was, Mrs. Mary Billings French of this city conceived the idea that the institution was the most fitting to own the painting, and so purchased it and presented to the college. Among those present was Mrs. Eastman Johnson.

ALLIED ARTISTS' ASSOCIATION.

A new Art Society has been organized in London, and purposes holding in the Albert Hall next July an international exhibition of unusual importance and interest.

The Society has as founders such men as Guirand de Scavola in Paris, and Roeleofs in Holland, and proposes to invite from each country where art is of importance, a selected list of from ten to a dozen painters to exhibit each five pictures for a subscription fee of a guinea. All works for invited and subscribing artists are to be "hors concours," and each artist is to have the privilege of nominating two pictures for the line.

Full particulars will be given later, and meanwhile any information desired can be obtained at the office of this journal, whose editor has been appointed American representative of the new organization.

ARTIST TURNS POET.

A special cable to the New York Times from Rome says: Elihu Vedder, the venerable artist, mural painter and modeler, who is possibly best known for his illustrations of the Rubaiyat of Omar Khayyam, and who for years has occupied an apartment at 68 Capo le Case, is about to give another proof of his versatility, for he has already completed the greater part of two volumes containing prose, verses and illustrations, together with recollections of his artistic life in America, Spain, Germany and Italy.

Vedder, who will be 72 years of age on Feb. 26, is perhaps the most typical American artist transplanted to the Eternal City. While remaining thoroughly American in manner of speech and feeling, he has adopted certain Roman ideas and habits which complete his fascinating personality. His son, Enoch R., who was brought up in Rome and studied architecture there and in Paris, is now in New York. His wife is well known for her carving and moldings of Roman jewelry.

CARNEGIE'S ARTIST PENSIONER.

Forty years ago John Earle, an artist of Pittsburg, Pa., painted a portrait of Andrew Carnegie, who was then superintendent of the Pennsylvania Railroad. Mr. Carnegie was so poor at that time that he could not pay for the portrait. Mr. Earle said he would keep it, and that some day it might be valuable. He placed it in his garret later and forgot all about it. Recently he came across the picture and sent it to Mr. Carnegie.

Last week Mr. Carnegie informed him that in exchange for the picture he had placed him on his pension list, with an annuity of \$300 as long as he lives.

Mrs. Caroline C. Furbush, of West Newton, Mass., has presented to the Naval Academy at Annapolis a valuable historical painting by Thomas Birch of the battle between the Constitution and the Guerriere. Thomas Birch was an artist of a century ago and was one of the first designers of United States coins at the Philadelphia mint. He painted this picture in 1829. The gift has been accepted by Secretary Metcalf.



PRINCESS SOPHIA WILHELMINA OF PRUSSIA.

By Daniel Gardner.

In recent exhibition, Colony Club.

Owned by Miss Elsie de Wolfe.

American Art Galleries, 6 East Twenty-third Street.—Rare and artistic objects collected by Bunkio Matsuki, Feb. 27, at 8.15 P. M., and Feb. 28, 29, at 2.30 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Collection of the late Joseph Ben-Susan of London, formerly of New York, by order and under direction of H. O. Watson & Co., Feb. 28, 29, at 2.30 P. M.

Philadelphia.

Davis & Harvey, 1112 Walnut St.—Legal portraits belonging to Hon. James T. Mitchell, Chief Justice of Pennsylvania, February 26, 27.

Europe.

Amsterdam—J. Schulman.—Coins, medals, etc., from collections of M. J. Bertrand and the late M. Eug. Davids Roosen and M. Jhr. Chevalier Baryonet Speelman, Feb. 24, 26.

GARDNER'S PRINCESS SOPHIA.

The charming oval pastel portrait of Sophia Wilhelmina of Prussia, by Daniel Gardner, reproduced on this page, was a feature of the recent unique exhibition of old pastels, prints and drawings at the Colony Club, New York, where it attracted much and deserved attention and admiration.

The portrait is owned by Miss Elsie De Wolfe, to whom we are indebted for the privilege of its reproduction. It is the only example, as far as is known, of Daniel Gardner in America.

LONDON THANKS MR. MORGAN.

The Corporation of the City of London, on Feb. 15, unanimously passed a vote of thanks to Mr. J. P. Morgan for the edition de luxe catalogue of "The Morgan Pictures. Miniatures, Manuscripts, and Old Prints," presented by the American collector to Guildhall Library.

IN THE ART SCHOOLS.

National Academy of Design.

The atelier system went into force on Monday evening at the National Academy of Design, when the new building was turned over to the male students.

Studios are provided, of which the students are free to make their choice, subject to the approval of the instructor at the head of each atelier. For this purpose the students designated their instructors and the hours they desired criticisms. Where an instructor received more applications than he could criticize, he selected his students and the remaining ones made other applications.

The following are the instructors and the hours of their classes, which include the morning session, taking in the antique still-life, drawing and painting from figure for both men and women: Edgar M. Ward, Monday and Thursday; George W. Maynard, Tuesday and Friday; Emil Carlsen, Wednesday and Saturday.

The afternoon classes for both sexes include antique, still-life, drawing, painting and illustration under Charles Louis Hinton on Monday and Thursday and Francis C. Jones on Tuesday and Friday.

Rooms are provided in different parts of the building, having separate stairways, lockers and classrooms, and after the establishment of the system any male pupil found entering, loitering or visiting the classrooms of the other portion of the building set apart for the students of the other sex will be liable to expulsion from the school. The same condition holds in the case of the girl students.

The atelier of sculpture will remain as heretofore under Mr. Hermon A. MacNeil, with sessions at night from 7 until 10 o'clock. The etching class will also remain as before in a co-educational way under C. F. W. Mielatz, but the illustration class may be limited to the number of its pupils. The evening classes, under Edgar M. Ward, remain unchanged.

The monitor of the morning life and painting classes is G. Lawrence Nelson, and of the afternoon classes Hamilton Achille Wolf. The class in sculpture has A. L. Kroll and the etching Aladar Blum as monitors. The women's classes will be given monitors later.

Miss Keziah Birely, a student of the Academy, gave a St. Valentine party to her fellow-students in her home, which was handsomely decorated with flowers and symbols of the day. The event of the night was when the valentines were read. They were composed by the guests. Among those who attended were the Misses May Owens, Alice Richardson, Estelle Hesse, Randall, Burton, and Messrs. Kuhne, Maier, Robus, Warshawsky and Wolf.

Art Students' League.

The annual St. Valentine's costume dance was given at the Art Students' League last Friday night. The entire top floor was thrown open, as is usual at big dances. Two orchestras were provided, as the music in one room could not be heard in the other. There were about three hundred people present in handsome and original costumes. Perhaps the most striking costumes were those of Luis Mora and his wife, both Spanish; Mr. Latora as Little Nemo; Miss Floyd Miller as a Poppy; Miss Daisy Breen as a "Watteau," and Dimitri Romanofski as a Roman soldier.

Between the dances "stunts" were introduced, and all were thoroughly enjoyed by the dancers. Mr. Carlson sang three songs in his usual splendid

manner. Mr. Edwards also sang very well, and accompanied himself on the guitar. Mr. Gleason and his partner did some really remarkable tumbling. Mr. Nash displayed some cowboy tricks with a lariat and Mr. Williams conducted a cakewalk which was the hit of the evening. The couples were: Miss Daisy Dale and Mr. James Ryon, Miss Cooney and Mr. Conant, Miss Marjorie Collins and Mr. Al. Rapoch, Miss Anna Englander and Mr. Clag Wilson, Miss Florence Lucius and Mr. Eugene Speicher. Mr. Williams was capital as a leader and he and his followers were greatly applauded, finally responding with an encore.

After the dance at 4 A. M. the cakewalkers had a merry party over a huge cake presented to them by Carrie, the high priestess of the cafe.

The design for the programmes was made by E. L. Chase and all were colored by the programme committee. The first prize for the poster of the dance was awarded to George Dannenberg. Mr. Titus was the chairman of the dance, Mr. Radley of the music committee, Miss Cope land of programmes, Miss Lucius of decorations, and Miss Collins of novelties.

The walls of the rooms were decorated with huge pennants, posters and hearts, in the middle of which were caricatures of the students. Hearts were plentiful and dangled all over the rooms, and the cosy corners were many and inviting. The dance was certainly a great success and great credit is due to Mr. Titus and Mr. Williams.

Luis Mora painted a life nude before his women's life class last Tuesday. He almost completed it in a morning while the girls sat eagerly watching him on chairs and stools, while some were obliged to climb to the tops of the racks and lockers. They intend to keep it hanging on the wall of that room.

William M. Chase took his class to the Metropolitan Museum last Wednesday. He lectured most interestingly on the paintings there and the class is looking forward to a second visit.

Pratt Institute Art School.

Prof. Walter Scott Perry gave the first of a course of six lectures at Association Hall before the Brooklyn Institute under the auspices of the departments of fine arts, philology and geography, on Wednesday. The lectures will continue weekly until March 25.

The department has received a letter from the Mechanics Institute of Rochester, N. Y., asking for a representative exhibit of the work in jewelry for the exhibition of arts and handicraft to be held in that institution early in March. The letter states that much local interest is manifested in metal work and that the work of the Pratt Institute students in jewelry is regarded as representing the highest standard of aim and achievement found in any school or professional shop in the country. The department will send an exhibit.

N. Y. School Applied Design.

During a recent trip abroad Miss Kora F. Barnes found some rare folios and books on Spanish art which she has given to the New York School of Applied Design for Women. Among them are the following: Die Bankunst Spaniens, by M. Junghandel, Gothic Architecture in Spain, by G. E. Street, Arts and Crafts of Older Spain, by Leonard Williams, Geschichte der Bankunst in Spanien, by J. Caveda, Industrial Arts of Spain, by Juan F. Riaua.

An annual \$50 scholarship has been given to the school by Mrs. Frederick W. Vanderbilt.

BOSTON.

The last bulletin of the museum contains an interesting article on the lithographs of Saumier, Whistler, Menzel and Felicien Rops, whose works are still on exhibition in the museum.

The "Docent Service" of the museum has proven a valuable adjunct of the educational work and several men of ability have offered to act as guides on Saturday and Sunday afternoons. It is hoped that the success of this experiment in Boston will induce all museum directors to employ intelligent art lovers "to get people to see the best art and into the habit of seeing it."

A remarkable collection of etchings by Zorn is shown at a local gallery. They are not only strong and full of character, but reveal a depth of feeling and tenderness that are not often found in the work of this master. The portrait of Saint-Gaudens is of especial interest to Bostonians.

In an upper gallery are exhibited the "New England Winter" paintings of H. W. Poore, recently shown in New York. Next week F. Hopkinson Smith will have an exhibit of his water colors in this gallery.

In another local gallery Henry Atkins has an attractive collection of jewelry, necklaces, bracelets, buckles, pins and rings. Mr. Atkins has utilized the precious and semi-precious stones of the Pacific Slope, producing lovely effects in color and design.

Carl Gordon Cutler is exhibiting his paintings in a local gallery. A collection of the works of the late George A. Frost will be shown in his Cambridge Studio until March 1. The administrator of his estate has ordered their sale.

Miss Lisbeth C. Hunter is exhibiting her water colors and pastels in the Twentieth Century clubhouse.

Two interesting portraits by Copley and Blackburn have been discovered in Asheville, N. C., and are now on exhibition in the Copley Gallery.

The seventy-eighth exhibition of the Boston Art Club is to open Wednesday evening, March 25. It will be confined to water colors and pastels. Not more than three canvases in each class can be sent in by one artist. All outside contributions must be consigned to Stedman and Wilder, Trinity place, with charges prepaid, before March 16.

PHILADELPHIA.

"An interesting collection of landscapes, mostly scenes on our Northern coast, by Miss Mary Butler, a pupil of Wm. M. Chase, at the Plastic Club, closed there Feb. 20," says the Record.

"The sea in its manifold phases and the cragged line of a rock-bound shore are the subjects which seem to appeal most to Miss Butler, although now and then she strays inland or devotes her attention to portraying her neighbors' rooftops as seen through fog and smoke. It is in her painting of rocks, however, that she exhibits the surest touch, painting boldly with a technique which is more masculine than feminine and which frequently produces striking results.

Altogether, there is more strength than prettiness to many of her canvases, the result being that they possess a quality of individuality which makes them interesting objects of study. The present exhibition consists largely of oils, although it contains also a group of interesting sketches and some few examples of her work in water color and pastel.

WASHINGTON (D. C.)

An exhibition of photographs of paintings by Rembrandt opened last week in the Public Library.

This exhibition consists of about 120 excellent reproductions of some of the master's most celebrated works in foreign galleries—prints selected and purchased as well as loaned by the print division of the Library of Congress.

The Washington Water Color Club closed its annual exhibition last week with a record of ten pictures sold and an attendance far greater than in past seasons. Among the pictures sold were three by Miss Atwater, one by Mr. William H. Holmes and one by Miss Messer. It is generally felt that the exhibition upheld to the last the favorable impression created at the opening, and that in every respect it was successful.

An interesting illustrated lecture on Rembrandt was given by Miss Florence N. Levy at the Public Library last week under the auspices of the National Society of the Fine Arts.

MINNEAPOLIS (MINN.).

"The Minneapolis Fine Art Society's eighth annual exhibit of paintings," says Miss Martha J. Wells in the Journal, "with its more than 100 pictures by eighty American artists, organized and sent here by the American Art News Company of New York, has afforded great opportunity for art study and enjoyment, without the fatigue and expense of visiting the large eastern art centers.

"At this season of the year there are in most of the large cities many special as well as annual exhibitions. There are eighteen such exhibits now in progress in New York. Paintings, sculpture, drawings, etchings, miniature and craftwork make up the long list of attractions. Boston, Philadelphia, Pittsburgh, Buffalo, and other important cities have a succession of exhibits, not only collections by many painters, but entire exhibits of the work of one painter.

"Irving Wiles, the portraitist, has an exhibit of his work now at Buffalo, and several of the latest art books have as an illustration of his best work the identical profile portrait which has for the past three weeks hung in this gallery. A special exhibition of pictures by Leon Dabo is now in New York, and is engaged for some time in advance by other cities. In the present 103d annual display of the Pennsylvania Academy in Philadelphia, the work of the best artists, and to whom greatest praise is given, are nearly all the men who are represented here. Albert Groll has some strong products of his favorite Arizona; it was a pity his "Autumn" could not have been permanently retained here. Paul Dougherty, whose marine here was one of the best of a superior group of marines, Colin Campbell Cooper, Ben Foster, Mora and many others, are in the list.

"But this exhibition is only one of a series of treats in the large plan for art interests here. Later in February there will be a collection of prize photographs which are collected and loaned by the Photo Era of Boston, and called a "Year's work of the round robin guild." The work of Mr. Sieglitz of Munich and Mr. Steichen of Paris in the new color process is exciting most intense enthusiasm in New York, and this exhibit, with the artistic work done here, will be most interesting.

Later in the season there will be an exhibition of selected paintings by the French impressionists, which was first shown recently in Buffalo, and is now at Pittsburgh. If possible in this connection there will be included a display work of American artists who reside in Paris.

Besides these, later in May, Minnesota will exhibit the competitive prize production, before being placed for the spring exhibit this year, to be held in Duluth.

Mr. Howard D. Salins, of Chicago, is promoting an American Art Association in Berlin. The new organization will aim to bring together art students from the United States, and to develop and foster American art here.

CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, 215 West Fifty-seventh St., N. Y.—
Eighty-third Exhibition, Paintings and Sculpture:

Works received, February 26 and 27.

Opening of Exhibition, March 13.

Closing of Exhibition, April 18.

MUNICIPAL ART SOCIETY OF NEW YORK, 119 East 19th St., N. Y.

Exhibitions of Architecture and Allied Arts.

Works solicited collected February 27, 28.

Works unsolicited must be delivered February 29, 119 E. 19th St.

Opening of Exhibition, March 4.

Closing of Exhibition, March 27.

COPLEY SOCIETY OF BOSTON, MASS., 198 Clarendon St.

Works received until March 4.

Collection Boston, to be sent to Doll & Richards.

Collection New York, to be sent to Budworth & Son.

Collection London, to be sent to Thomas Agnew & Sons.

Collection Paris, to be sent to Durand-Ruel & Sons.

Opening of Exhibition, March 10.

NEW ORLEANS ART ASSOCIATION, New Orleans, La.

Exhibition of Paintings, Sculpture, Stained Glass and Art Crafts.

Blanks must be in, March 1.

Works received, March 4.

Opening Exhibition, March 14.

Closing Exhibition, March 28.

NATIONAL SCULPTURE SOCIETY, 215 West Fifty-seventh St., N. Y.

Exhibition of Sculpture in Baltimore, Md.

Works received, New York, March 9 and 10.

Works received, Baltimore, March 24 and 25.

Opening of Exhibition, April 25.

Closing of Exhibition, April 4.

LENOX ART ACADEMY, 109 West One Hundred Twenty-fourth St., N. Y.

Works received March 14, 16, 17.

Opening of Exhibition, March 31.

Closing of Exhibition, April 19.

THE RATTLE WATCH OF
NEW AMSTERDAM.

The mural painting reproduced on this page is by Francis Newton and is a feature of the Architectural League exhibition, which closes in the Fine Arts Galleries to-night. It measures 5 by 26 feet and is to go in the Trial Room of the new police headquarters of New York, where it will form a frieze directly over the judge's bench and will be placed nine feet from the ground.

The "Rattle Watch" was the first police force that New Amsterdam had and was formed under Peter Stuyvesant about 1650. Some eight or ten men composed the squad, who were accustomed to meet before dusk and receive their orders from the captain of the watch.

It is easy to imagine where they generally met. Being good Dutchmen it was usually near a tavern. "Bring out a cask of wine," was preliminary to every action, however slight, in the quaint days of New Amsterdam. And when the Indians sauntered in with their furs to trade and had joined the genial townfolk and drank long and deep of their bumper of wine, how keen must have been the bargains the crafty Dutchmen drove.

The painting shows in the background a row of houses and a log hut with its thatched roof in the center.

WALDO STORY LEAVES ROME.

Waldo Story, son of the late W. W. Story and brother of Julian Story, who is now in New York City, has finally left the apartments which he has occupied for many years in the Barberini Palace, at Rome, Italy. He intends to open a studio here. Coincident with his arrival in this city have come reports that he and Mrs. Story have determined to live apart.

Mr. Story now is living at the Hotel Collingwood. Mrs. Story, who was Miss Brodwood, one of whose sisters married Don Alessandro Ruspoli, Marchese di Ryano, is with relatives in the Italian capital. Mr. Story said to a Herald reporter:

"Yes, I have determined to leave Italy and open a studio in New York City. A sale of the household effects now is under way at my former apartment in the Barberini Palace. This sale was authorized by me, and, I believe, is being directed in part by my wife. I had removed all the articles which I desired to keep and shall use them in fitting up my studio in New York. I shall continue my work here, and shall probably open my studio with an exhibition."

The Storys' occupancy of the Barberini Palace, in Rome, above the Piazza del Tritone, dates from 1847, four years after William Wetmore Story, son of Justice Story, of the United States Supreme Court, married Miss Eldridge, of Cambridge, Mass. That couple divided their time between



THE "RATTLE WATCH" OF NEW AMSTERDAM.

By Francis Newton.

At Architectural League Exhibition.

Copley Print—Copyright by Curtis & Cameron.

Copyright, 1908, by Francis Newton.

WITH THE ARTISTS.

Mrs. Samuel J. Kitson of New York, widow of the sculptor, is visiting friends in Boston. She recently received an order for St. Thomas Aquinas' School, New York, for a memorial tablet, from the model executed by her husband just before his death.

Henry Plympton Spaulding opened Wednesday an exhibition of his water colors at the Carolina, Pinehurst, N. C.

Henry Gustave Rogers, the well known metal worker, has been elected president of the Guild of Metal Workers of the Society of Arts and Crafts of Boston.

On request Mlle. B. Rousselot will hold at her studio, No. 100 East Seventy-third Street, next week every evening from 7.30 to 9.30 and also on Thursday afternoon from 3 to 5 o'clock a second exhibition of her work which was shown in December. Mlle. Rousselot's works consist of drawings, pencils, charcoals, pen and ink, dry paint, engravings on copper and water colors.

Mr. Christian Brinton, author of "Modern Artists," soon to be published by the Baker & Taylor Company, is an American art critic, who studied at Haverford, Heidelberg, and Paris, and has traveled a great deal over the beaten tracks and in little-known parts of Europe. His book will be

profusely illustrated with half-tones and colored plates. It will deal with the work of nearly all the modern masters from Fragonard to Whistler, and will have a picture of each artist whose work is discussed, painted by himself, likewise a number of examples of the work of each.

An illustrated and descriptive catalogue of a private collection of rare old Persian pottery owned by H. O. Watson and Company, of No. 16 West Thirtieth Street, and now on exhibition at their galleries, has just been published.

The so-called catalogue is in reality a well written and beautifully printed brochure, prepared by Mr. John Getz, the well known expert, and will be a most welcome and valuable addition to any well equipped art library, for it contains, in its prefatory notes a thoughtful essay on early Persian pottery, also an essay on the making and composition of pottery, and a condensed history of Persia, the literature on the first of these subjects being scanty. These notes and essays evince long and careful study and laborious research.

The brochure, which is handsomely and artistically bound in green boards, is a credit to Messrs. Watson, and will enhance the already high and deserved reputation of Mr. Getz as a student and essayist on art topics and especially on old pottery and porcelain.

This was the earliest type of house; later, when the colony had prospered, houses were built of brick imported from Holland. Facing the streets, the gable ends were surmounted by weather cocks, which swung gaily in the breeze; iron figures with the dates of the houses building were set in the brick work, heavy brass knockers hung on the doors and curling wafts of gray smoke from the chimneys told of the comfort and good cheer within, and the drinking, the gossip, the smoking of those good old days when it was plain thinking and high living, and "never do to-day what you can put off until to-morrow."

The Council of Supervisors of the Manual Arts is a unique organization. It is composed of associate members, limited to 100, all of whom have had wide experience in teaching the manual arts. The active members, to the number of forty, are elected from the associate membership with special reference to their ability to prepare papers for the Year Book and to do their share in the discussion of these papers, which occupies the two days' sessions of the annual meetings. At the recent meeting the following officers were elected: Arthur W. Dow, of Teachers' College, president; Willis B. Anthony, of Adams, Mass., vice-president; Edward D. Griswold, Hastings-on-Hudson, N. Y., secretary, and William J. Edwards, of Malden, Mass., treasurer.

Rome and Florence, frequently spending the summer months with Browning, the poet, in Siena.

At the Palazzo Barberini, the elder Story, famous as a sculptor of the aesthetic, entertained Landor, Hawthorne, Lowell and Longfellow. Here it was that the inspiration was imparted which led to the writing of the "Marble Faun." Here, too, the sculptor wrote much of his own prose and verse—"Estrangement," "Cleopatra," "Roba di Roma" and the "Conversations in a Studio." The palace was built by Urban VIII. in 1660.

The library of the palace has been noted as containing a collection of rare manuscripts, including the missives from Ghirlandajo, collected by Cardinal Barbarini. It contains also a private theatre.

This palace witnessed the celebration in 1893 of the golden wedding of the elder Story, who died two years later at Vallambrosa and left the lease of the Palazzo Barberini to his son, Waldo, and of his villa at Vallambrosa to his other son, Julian.

A QUESTION OF AGE.

Editor American Art News:

Dear Sir: I do not wish to appear as a constant carper, but it seems queer to have you print in your issue of the 15th anent the recent acquisition, by the Metropolitan Museum, of Copley's pastel of Miss Mary Storer, "signed and dated 1765, when Copley was about twenty," even though you were led into the error by the apparent ignorance of the Metropolitan Museum Bulletin for February (p. 37), where the portrait is reproduced. As Copley was born July 3, 1737, he was, in 1765, twenty-eight years old and eight years in the early life of an artist's career makes considerable difference in his accomplishment.

Charles Henry Hart.

Philadelphia, Feb. 18, 1908.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Caill, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

Copies of the "American Art News" can be found in Europe at the following houses:

PARIS.	
Brooklyn Daily Eagle,	53 rue Cambon
Morgan, Harjes & Co.,	31 Boul. Haussmann
American Express Co.,	11 rue Scribe
Cercle Militaire,	49 Avenue de l'Opera
Credit Lyonnais,	21 Boul. des Capucines
Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe et Cie.,	7 Rue Scribe
Chicago Daily News,	Place de l'Opera
Thomas Cook & Son,	Place de l'Opera
Students' Hotel,	93 Boul. St. Michel
BRUSSELS.	
Credit Lyonnais	84 Rue Royale

SHOULD LOOT BE SOLD HERE?

The Evening Post inveighs against the sale at the American Art Galleries this week of the collections of Chinese art objects formed by the widow of the American Ambassador to China, Edwin H. Conger, at the time of the attack on the foreign legations at Peking, on the ground that Mrs. Conger really purchased what was loot, the property of the Chinese government and even private citizens of Peking, and that it is not a proper performance for her to sell this loot for private gain.

While there is something in the contention of the Post, it seems to us that its attack upon Mrs. Conger, and inferentially upon the art auction firm which conducted the sale, is hardly justifiable. No charge is made that Mrs. Conger herself looted, or in plain English, broke into the houses of public or private persons and stole their art belongings. She simply exercised her innate art taste, and it is to be presumed a little American business ability and cuteness, in bargaining to acquire objects stolen by others and offered for sale with no opposition from their former owners. While it might have been a graceful act, if it had been possible, for Mrs. Conger to have offered to return the objects she secured for the price she paid for them, to their

owners, before offering them at public auction here, this would hardly have been human nature. We fail to see in what particular the auction firm is to be blamed, as they simply acted as agents for the disposition of the treasures.

The question is one of individual good taste and if Mrs. Conger chose to sell her collections to the American public rather than to offer them at her purchase price to their owners, it would seem to be her own and not the public's business.

OF INTEREST TO AMERICAN ARTISTS.

We call attention to the notice in our news columns of the formation of the Allied Artists Association in London, and its purpose to hold in the Albert Hall there next July, an international exhibition, to which ten to twelve leading artists of each art country are to be invited to contribute. If a representative number of American artists elect to join this society and to send five examples each of their work, London will see, for the first time, a representative exhibit of modern American pictures. This will be virtually carrying out the plan of the American Society of Art Collectors, who have purposed for some years the sending to England, and possibly to France, a typical collection of American pictures. Further details regarding the coming exhibition will be received and published next week.

A BARGAIN ART SEASON.

Last week we called attention to the opportunity afforded art lovers and collectors to secure at the auction sales which are now crowding upon us, good art works at probably phenomenally low figures, and we would again urge the consultation of our advertising columns for information as to these sales. Last week the Wills collection of Wedgwood pottery was sold at the Fifth Avenue Art Galleries, and many bargains were secured in this unique and handsome ware. Next week will bring the sales of the Ben-Susan and Matsuki collections, and if the present depressed business conditions continue there will be bargains at these sales for the wise and careful buyer.

METROPOLITAN MUSEUM.

The annual meeting of the corporation and of the board of trustees of the Metropolitan Museum of Art was held Feb. 17 and presided over by Mr. J. Pierpont Morgan. The officers for last year were re-elected, with the exception of Elihu Root, who was on the executive committee, but declined re-election because he was out of the city. His place was taken by William Church Osborn.

The thirty-eighth annual report of the trustees was issued at this meeting. The membership of the museum increased by 278 last year.

Within the year the museum has received gifts from sources other than the Egypt Exploration Fund of 3,150 objects, from 77 different persons. The

attendance last year was 800,763 and 1,006 students' permits to copy were given out. This is the largest yearly attendance since the foundation of the museum, except in 1903, when the Fifth Avenue wing was first opened to the public. It was then about two thousand more.

According to the report the most important acquisition of the year was the gift of the Hoentschel collection by the president, J. Pierpont Morgan. This will not be placed on exhibition, however, until the new north wing is completed. Other gifts mentioned in the report were ones from the estate of the late Colonel Thomas P. Salter and from Mrs. Charles W. Woolsey.

MUSEUM OF HISTORIC RELICS.

This afternoon at 3 o'clock the Washington Headquarters Association which is composed of a committee of ladies from the Society of the Daughters of the American Revolution, and which is in charge of the Jumel mansion at Amsterdam Avenue and One Hundred and Eightieth Street, will celebrate Washington's birthday at the mansion. There will be addresses by several well known men.

The city bought the house in 1903 for \$235,000, and committed it to the care of "The Washington Headquarters Association," founded by the Daughters of the American Revolution, for a museum of historic relics of Washington and the Revolutionary period.

The officers of the Association are: President, Mrs. Samuel J. Kramer; vice-president, Mrs. Julius Henry Caryl; vice-presidents, Miss Mary Van Buren Vanderpool, Mrs. Frederick Hasbrouck, and Mrs. Wm. Cumming Story; recording secretary, Mrs. Edwin R. Fay; treasurer, Mrs. N. Taylor Phillips; cor. secretary, Mrs. Robert Dhu Macdonald, and enrollment secretary, Mrs. Julius Hubbell Seymour.

The Association is divided into four chapters: The "Washington Hights," of which Mrs. Kramer is Regent; the "Mary Washington," of which Miss Vanderpool is Regent; the "Knickerbocker," of which Mrs. Hasbrouck is Regent, and another, of which Mrs. Story is Regent.

Mr. William Henry Shelton has been appointed by Mr. Henry Smith, the new park commissioner, as an artistic guide and advisor of the ladies, under the title of curator.

The city has restored in a general way the old house to its original condition, but much remains to be done in interesting minor details. The house is 150 years old this year, and in repairing the window fixtures, the removal of one side of the deep casing showed the peculiar construction of the walls.

It should be the object of the Association to treat the house in commemoration of its remarkable history as well as making it a Museum of Washington relics. The principal periods of its history are the 20 years of its occupancy by Roger Morris and his beautiful bride, Mary Phillips; the thirty-six days in which it was occupied by General Washington; the seven years when it was Hessian headquarters, which will be forgotten in the scheme of treatment; the twenty-eight years when it was a farm and road house, and finally the fifty-five years of the Jumel occupancy, from 1810 to 1865.

The distinguished guests who have been entertained in the old house from Washington and his generals, and many of the statesmen of the young republic, to Louis Philippe, Louis Napoleon Talleyrand, and Prince Jerome Bonaparte, suggest interesting schemes of treatment.

Thus far the idea seems to have been to treat the house on the lines of the Van Cortlandt house. Only a single room, the guard room, which is filled with the remarkable excavation on the heights of Mr. Reginald Bolton, has a distinctive character.

It is a wonderful opportunity to treat the old house, room by room, as each a distinctive creation, to illustrate some phase of its history. The great council room, the center of the scheme of treatment, should be dignified and sumptuous, and stately as the portraits of heroes could make it. Washington's room should look as if he had just left it. The dining-room should show the faces and the traces of the ancient guests. The Lafayette room, which at present is furnished with some rare pieces of Lafayette-Colonial furniture by Mrs. Louis Bennett of West Virginia,

should be the repository of a host of Lafayette trophies. Even the Lafayette plates hidden away in old cupboards would make a museum of themselves of no mean proportions.

If possible to make a Roger Morris room, the only Colonial period the house stands for, it would be most desirable. And, after Washington's, the shortest period, the longest period of occupancy by the Jumels, touching as it does the early history of the republic, and taking those times with the contemporary history of our great ally, France, is only second in its historic interest, and should receive distinguished treatment.

In the management of this particular problem no other house treatment should be copied or even considered, except to diverge from it.

If the work to be done here shall be original and unique, it will deserve attention from the public, and there will be no lack of assistance.

MR. GOLDSCHMIDT'S ART VIEWS.

Mr. Julius F. Goldschmidt, of J. and S. Goldschmidt of Frankfort-on-Main, sailed for Europe on the Kaiserin Augusta Victoria last week. He had been here for six weeks looking after the interests of the branch of his house in this city.

"During my stay in New York," said Mr. Goldschmidt to a reporter, "I had the pleasure of seeing many private collections, and I was amazed by their value and extent. Americans select these objects with the best judgment, and they have the courage, too, to discard objects which have been shown to be spurious. The collections of the Metropolitan Museum also greatly impressed me, for within the last four years they have been arranged in the most masterly manner in accordance with periods.

"Although the financial depression has affected the sale of art objects considerably, I have every reason to believe that by next fall natural conditions will be restored."

PITTSBURG (PA.)

The fine arts committee of Carnegie Institute has brought here, says the "Pittsburg Index," an interesting collection of paintings by French impressionists that is affording great pleasure to art lovers and will prove a great instructive advantage to all students of art.

The collection, which will be open to the public until March 11, hangs in gallery C on the second floor of Carnegie Institute and includes paintings from the private collection of Mr. George Durand-Ruel, New York; Mr. F. F. Nicola, of this city; the Buffalo Fine Arts Academy, and Messrs. Durand-Ruel & Sons, New York.

The collection numbers almost one hundred canvases and represents the painters popularly known as the French impressionists. The exhibition is thoroughly representative of the important men of this group. For instance, there are thirteen paintings by Claude Monet, representing almost every period and phase of his art. One of the most important pictures of the Monet group is contributed by F. F. Nicola, of this city. Degas is represented by five important works. Manet, Renoir, Puvis de Chavannes, Boudin, Sisley and the other great men of the group of so-called "impressionists" are represented more fully and perfectly than they have ever been represented in an exhibition in America.

The exhibition affords the people of Pittsburg an exceptional opportunity to study the works of the French impressionists and to understand better the art of a group of painters who have exercised a great influence on landscape art.

LONDON LETTER.

London, February 12, 1908.

A recent picture sale was a regular debacle for Royal-Academic art of the last century. During his lifetime the late Edwin Long, R. A., received as much as £5,000 for one of his pictures, and it was no uncommon thing for him to receive four-figure prices. Three of the huge paintings which brought these extravagant sums were put up at this auction sale and "Pharaoh's Daughter" brought only 420 gns.; the "Crown of Justification," 150 gns., and the "Parable of the Sower," 125 gns. The last measures 101 by 203 inches. A dozen other pictures by Long fetched still worse prices, a portrait of Cardinal Manning, once the clou of an Academy exhibition, having been knocked down for 25 gns. On the other hand, Fantin-Latour's small flower piece, "Bouquet-Varie," which some years ago would not have brought as many shillings, was keenly bid for up to 290 gns.

Referring to the slump in Longs a London critic ominously reminds his readers that Sir L. Alma Tadema has also received £5,000 for a picture. In the old masters' section two Cuyps brought fair prices, a "Hilly Landscape" reaching 60 gns., and a smaller panel 260 gns.

At the same sale Frith's "Measuring Heights" made 170 gns., and W. Muller's "Undershot Hill" 150 gns., and a shrewd judge has prophesied that next time these come into the market the bidding will go higher for the second than the first. A Louis XVI. settee and six fauteuils covered with old Beauvais, with decorations on Nore-du-Barry borders, brought 1,900 gns. (Harding), and two Kang Hsi powdered blue bottles 10½ inches high, £315 (Gorer).

The current exhibition of the International Society of the New Gallery will close February 15 and will be succeeded by an exhibition of "Portraits of Fair Women," painted within the last forty or fifty years. Among the painters to be represented are Besnard, Blanche, Bonnat, Burne-Jones, Carriere, Cottet, Fantin, Greiffenhagen, Ingres, Lavery, Mancini, Monticelli, Millais, Sandys, Sargent, Wilson Steer and Winterhalter. The private view is fixed for the 22d inst. On the same day the private view of the Royal Society of Painter-Etchers will be held at their gallery.

From the Royal Scottish Academy exhibition the Scottish Modern Arts Association has purchased for presentation to the public galleries J. H. Lorimer's "Flight of the Swallows," exhibited at Burlington House last year. Mr. D. Y. Cameron's "Criffel" (£300) and Graham Glen's "Meditation" (£30). During April and May a collection of pictures, drawings and sculpture by modern British and foreign artists will be on view at the Corporation Art Galleries, Brighton. The collection is being organized by Mr. William Marchant of the Goupil Gallery, which is a sufficient guarantee of its quality, and in addition to loaned works from private owners and contributions from eminent artists, will include a special selection of drawings by that distinguished Sussex painter, the late Hercules Brabazon Brabazon.

At Messrs. James Connel's galleries (47 Old Bond street) there opened yesterday an exhibition of original etchings of "Paris To-day," by Eugene Bó-jot, a valued foreign contributor to the Painter-Etchers. Mr. John Baillie's second annual exhibition of caricatures by Max Beerbohm, Ospovat, James Pryde, W. Rothenstein, Joseph Simpson, "Sem" and others will open on

Thursday next at 54 Baker street, where there will also be on view marine and landscape studies by the late Arthur Tomson and English pastoral paintings "By Field and Farm," by Jessie Hall.

At the Goupil Gallery (5 Regent street) there opened February 8 the first exhibition of the "New Association of Artists," which appears on the surface to be composed chiefly of secessionists from the Royal Society of British Artists. There are some good water colors by Arthur G. Bell and S. J. Lamorna Birch, the first fresh and limpid, the last decorative in arrangement and rich in color. Among the principal exhibitors of oils are W. Graham Robertson, Tom Robertson, T. F. M. Sheard, John Muirhead, George Wetherbee, Fred Hall, with a Clausen-esque "September Evening"; Paul Paul, who, in "A Sunny Morning," advances toward a higher and truer key of color, while retaining the nice quality of his paint; E. Borough Johnson, W. H. Bartlett and W. J. Laidlay, with a vigorous seascape, "Standing Up to the Gale."

Mr. Laidlay, it will be remembered, was a candidate for the presidency of the British Artists, and he has just written a book on "The First Two Years of the New English Art Club" (John Lane), of which he has some claims to consider himself founder. The book is extremely interesting as an authoritative account of first origins of a society that has had an immense influence on our younger painters and has been productive, on the whole, of excellent results. The book would have been still more valuable had it contained catalogues of, say, the first ten exhibitions of the club, and had Mr. Laidlay not hesitated to print the names of the person to whom he vaguely refers as "our critic." Of Mr. Laidlay's new venture it may be said that its first exhibition is agreeable if no more, but when there is so much need for artists to unite, it is not altogether heartening to have a further proof of their persistent segregation.

The predominating influence of Manet and Whistler on our younger portrait painters is plainly visible in the second exhibition at the Royal Institute of the Modern Society of Portrait Painters, and if the members succeed in uniting the decorative arrangement of the first to the second's truth and simplicity of vision, they should go far indeed. G. W. Lambert is again given the place of honor, his principal exhibit being a large portrait group, "A Pony, Two Boys and Their Mother." It has the same fine swirl of design and Spanish exuberance as his Academy picture, and the pony especially is admirably painted. In the same room is another large portrait group, "Four Daughters of W. Glen Walker, Esq.," by John Da Costa.

ANCIENT CHALICE FOR SALE.

A special cable despatch to The Sun from London says: With a view to raising money to refloor the church at Churchill, near Worcester, the church wardens are negotiating with Mr. J. Pierpont Morgan for the sale of an ancient chalice. Mr. Morgan has offered a considerable sum for it, but the deal is not yet concluded.

The proposal is arousing much opposition. Its opponents are urging the chancellor of the diocese to prevent the sale. The Antiquary Society, one of the protagonists of the opposition, declares it is horrible to think that a vessel from which the parishioners have drunk the cup of salvation for more than three centuries should be sold.

PARIS LETTER.

Paris, February 12, 1908.

One must do the French government the justice that whatever may be the social tendencies of the day, the financial strain and political entanglements, it is always ready to help, and often finance any scheme for the furtherance of national art. It seems, indeed, as if there were a formal agreement upon this one point, that artistic culture is the most valuable treasure in the patrimony left by ages to the nation and not seldom, foreign onlookers have been utterly bewildered at the French Chamber of Deputies curtailing, for the sake of economy, budget items relating to such vital matters as the army and navy and voting in the same sitting large sums of money for an art mission to Greece or the French Fine Arts School in Rome.

Last month the governor general of Algeria instituted purses entitling a few young artists to a free sojourn in French North Africa, and last week at Bernheim, Jr.'s, gallery, the government representative opened the exhibitions of the pictures brought from abroad by those artists who were the recipients of the free journey prizes distributed by the board of the Marseilles Colonial Exhibition in 1906. Not less than fourteen young painters have thus been able to visit India, Indo-China, Egypt, Algeria or Tunisia and their studies form an exceedingly interesting display.

Among the best works special mention is due to M. de la Nézière's impressions of India, the best the "Cart at Delhi" and "Morning at Benares." "The Marabout of Sidi-Yacub," by Ernest Marché, a really fine piece of work; Joseph Pinchon's Ceylon landscapes; M. Gourse's "An Arabian House in Algiers," and Mr. Estienne's "Moorish Bath."

Another interesting exhibition open is that of some hundred water colors and drawings by Edouard Doinéan at Petit's Gallery. The artist chiefly concerns himself with Brittany and its inhabitants. In an adjoining room are shown about fifty pastels and landscapes by the talented Russian artist, Mary Kazack (Princess Eristoff).

At Devambes's, Felix Borchardt exhibits some of the paintings he has produced in the course of the last two years. Some landscapes and a few portraits are especially remarkable.

The event of last week at the Hôtel was the sale of a few examples of Carle Van Loo, "David and Bathsheba." The attendance, however, was not large, and the picture fetched only \$2,020.

The sale of Count Werle's library has just concluded, the aggregate proceeds reaching the fair amount of nearly \$70,000. At this auction a unique copy of "Contes et Nouvelles," by La Fontaine, printed in 1762, with plates by Eisen and bearing the arms of Countess Du Barry, was knocked down to M. P. Morgand for \$2,900. A copy of Dorat's "Fables et Nouvelles," printed in 1775 on Holland, with plates by Marillier, fetched \$1,015.

At another sale this week a fine bronze group after Michel-Angelo fetched \$355.

The annual exhibition of the Lodge Art League will be opened in a few days by the American Ambassador and Mrs. White.

A novel feature of the next salon of the Société des Artistes Français will be a salon of poets. While the picture exhibition is open a room will be placed at the disposal of the poets, who will either recite their own works or will have them recited by professional elo-

cutionists. These poetical séances will be held once a week.

Another features of the salon will be a series of weekly lectures on Fridays. The first of these will be delivered by M. Henri Boujon, perpetual secretary of the Académie des Beaux Arts, on the salon of 1673, which was the first public exhibition of French painters and sculptors.

The first number of the new monthly bulletin of the American Art Association was issued this week. Some friction has arisen over the recent exhibitions under the association's auspices. The Art Committee has resigned in a body. Friends of the organization deny that matters are serious. The new members are Messrs. Stuart Moroney, A. Mason Murray, M. H. Donohue and George Hart.

The payment of one franc for admission to the municipal museums of Paris began last week. The following are the results of the first day: Petit Palais, 92 francs; Carnavalet, 47 francs; Victor Hugo, 11 francs; Cernuschi, 9 francs. Total, 159 francs (\$31.80). Entrance will be free Sundays, Thursdays and fete days.

The money thus obtained will be devoted to the maintenance of the museums and to the acquisition of additional works of art and curios. Two municipal museums escape the admission fee, the Galliera, where the exhibited curios belong to private persons, and the Dutuit, where free entrance was stipulated by the donator.

Lagarde, one of the managers of the Opera, proposes to arrange a special exhibition for scene painters in connection with the salon of the Société Nationale des Beaux Arts this spring. He offers a prize of \$100 for the best work, with the promise of an order for the scenery of one act of "Samson et Dalila."

STOLEN CANVAS RECOVERED.

The true details of the recovery of the famous Van Dyck painting, "The Elevation of the Cross," which was stolen from the church of Notre Dame, in Courtrai, Belgium, are as follows:

At Courtrai an old carrier was offered a job by a stranger who called himself an "antiquary," and who wanted a package taken secretly to Bruges. It was arranged that the package should be handed over to the carrier outside the town of Courtrai in the small hours of the morning.

The package proved to be a roll ten feet long and thickly wrapped in sack-cloth. It was to be delivered to a "rich collector" who would be waiting for it at the Catherine Gate, Bruges, in the afternoon. Having taken the package and a generous fee, the carrier started on his journey.

Before he had gone very far his horse cast a shoe, and the carrier stopped at a blacksmith's forge. While the horse was being shod, the carrier chatted with the smith about the mysterious package he was conveying, and at length they decided to open it. It proved to be a large painting, which they immediately recognized as the stolen Van Dyck, for the theft from Courtrai Church had been discussed everywhere in the district.

They immediately communicated with the Bruges and Courtrai police, with the result that the carrier was instructed to go on with the package to Bruges, where he would be met by plain clothes officers who would watch for the man who was to meet it. But apparently his suspicious had been aroused, for the "collector" did not appear at the rendezvous, and the picture was seized by the authorities.

Collector Fowler has decided that the collection of Russian paintings seized by the government, owing to lack of conformity with the customs regulations, and which were exhibited at the St. Louis Exposition, will be sold at a private gallery, and not at the Seizure Room at the Appraiser's Warehouse, as is usual.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- American Society of Miniature Painters**, 19th annual exhibition at Knoedler's Galleries, 355 Fifth Avenue, to February 29.
- Astor Library**—Etchings and lithographs by modern German artists.
- Bauer-Folsom Galleries**—Paintings by Gifford and Reynolds Beal, to February 29.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Century Association**, 7 West Forty-third Street, admission by card—Paintings by Howard Russell Butler to Feb. 27.
- Durand-Ruel Galleries**—Ten paintings by Corot to February 29.
- Ehrich Galleries**, 465 Fifth Avenue.—Portraits by early masters of the English, French, German and Italian schools.
- Grolier Club**, 29 East Thirty-second Street.—Three hundred early American engravings of dates 1727—1850.
- Katz Gallery**—Paintings by American artists to Feb. 29.
- Knoedler Galleries**, 355 Fifth Avenue.—Pictures by T. de Thulstrup to March 1.
- J. & R. Lamb Studios**—Portraits and outdoor studies by Ella Condie Lamb.
- Lenox Library**—Modern Dutch etchings and lithographs from S. P. Avery collection.
- Macbeth Galleries**, 450 Fifth Avenue.—Selected paintings by American artists through March 7.
- Metropolitan Museum**—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Galleries**, 372 Fifth Avenue.—Pictures by T. W. Dewing and D. W. Tryon through February 29.
- National Arts Club**, 119 East Nineteenth Street—Advertising art to March 1.
- Pratt Art Club**, Brooklyn—Sketches in oil and pencil drawings by Max Hermann.
- Pratt Institute Art Gallery**—Paintings by Bruce Crane to March 14.
- Robert Reid**, 142 East Thirty-third Street—Exhibition of his recent work to March 13.
- Schaus Galleries**—Engravings by Thomas A. Prior, after pictures by Turner.
- Tooth Gallery**, 299 Fifth Avenue.—Etchings by E. M. Synge, and special exhibition modern Dutch pictures.

EXHIBITIONS NOW ON.

Pictures by Howard Butler.

An exhibition of pictures, including recent work in California, by Howard Russell Butler, is now on at the Century Club, No. 7 West Forty-third Street, and will remain there through Feb. 27. Admission is by card of a member of the club. The artist is one of America's foremost marine painters, and in the present display shows that his recent sojourn on the Pacific Coast has, if possible, strengthened his able brush. The characteristics of his painting are good composition, accurate portrayal of wave forms, delicate and harmonious color and tender and poetic feeling. These characteristics are as marked in his landscapes as his marines and coast scenes. The display has rare artistic merit.

Dewing and Tryon Pictures.

Those strong and able painters, Thomas W. Dewing and Dwight W. Tryon, made their annual bow to the New York art public at the Montross Galleries, No. 372 Fifth Avenue, on Tuesday, the former with three characteristic oils, figures and interiors, and the latter with seven oils, two landscapes and five little marine and coast scenes, and nine pastels, about equally divided between marines and coast scenes, and landscapes. The exhibition will remain open through Feb. 29.

Mr. Dewing shows again in "The Print," loaned by Mr. John Gellatly, in "Green and Rose" and "A Portrait," three of those color and tone compositions which have brought him deserved fame. A symphonist and refined colorist is Mr. Dewing, and although his women are at times seemingly ungraceful and angular, this does not detract from the alluring softness and harmony of their surroundings.

Mr. Tryon is, if possible, a trifle stronger, a trifle more poetic this season than before in his charming rendering of the "false dawn" and the after glow on our beaches, and over quiet seas, of waves tossed by fresh breezes and early autumn dawns and sunsets. He rings the changes on these themes as on a peal of silvery bells, and in his line is a past master. If any of these delicate, tender canvases appeal more than others they are the "Evening Star" and "The Sea—Evening," loaned by Mr. Charles L. Freer, "The Sea—Before Sunrise," "Autumn—Twilight," the "Evening—Looking East" and "Morning," full of the weird mystery of early dawn.

This exhibition is one for lovers of refinement in figure painting, and of nature in her more poetic and tenderer moods.

Pictures by Brouillet and Couse.

Some portraits by Andre Brouillet, of Paris, and eleven characteristic Indian figures and landscapes by E. Irving Couse, are on exhibition at the Knoedler Galleries, No. 355 Fifth Avenue, through to-day.

M. Brouillet, who has a studio in the Bryant Park Building, this season, points in a high key, and revels in the delineation of figures in full sunlight. He is a dexterous painter, a good colorist, and, of course, a good draughtsman. The full-length standing portrait of his daughter is charming in expression and has fine effect of sunlight with good air.

The Indian pictures of E. I. Couse are too well known to need detailed description. Of late years the artist has chosen subjects through a wider range and has greatly improved in color and composition. Of the canvases shown this week the best were undoubtedly "The Hunter," sunny and joyous, the "Indian Lovers," floating in a birch bark canoe over a misty lake, full of tender feeling, and the "Sunlight and Shadow." Mr. Couse has carefully and thoroughly studied the Moqui, Navajo and other Indian tribes of the Southwest, and his pictures, apart from their artistic merit, are valuable as ethnological studies.

Advertising Art.

There opened on Wednesday evening last in the galleries of the National Arts Club an exhibition of Advertising Art.

Some one hundred exhibitors were presented, including the leading publishers, advertisers and business firms, as well as individual artists, of New York and other cities.

The exhibition will continue until March 28, and will be open in the afternoon from two to six; and in the evening, Monday and Tuesday next.

Annual Miniature Exhibit.

The ninth annual exhibition of the American Society of Miniature Painters is now on in the lower gallery at Knoedlers and will remain open through Feb. 2.

The display is smaller than usual this season, having only 122 numbers, and is improved in quality in consequence. There is also a refreshing absence of too many of the compositions which can only be called miniatures by courtesy, and are really small pictures.

The members represented are William J. Baer, with two characteristically good examples; Alice Beckington, with three; Mrs. Bush-Brown, with two; Mrs. Collyer, two; Mrs. Lucia Fairchild Fuller, two; Thomas R. Manley, two, and Laura Coombs Hills and Clara F. Howard, with one example each. Mrs. Fuller's study of a nude woman at a fountain is exquisite in color and charmingly refined in treatment. Miss Beckington's portrait is admirable, and Thomas R. Manley's portrait of Mrs. Christie and of a child, are delightful.

The best work shown by non-members comes from Miss Ahrens, Miss Archambault, and Emily Drayton Taylor, all from Philadelphia, the last sending a delicately colored and charmingly conceived fancy portrait, "Spring;" Minerva Chapman, Helen Durkee, Mary MacMonnies, whose copies of old French pictures and prints are faithful and alluring; Rhoda Holmes Nicholls, Amy Otis and Miss L. Walter, whose two portraits entitled "Ancestors" have a charm and old-fashioned refinement too seldom seen.

Paintings by Brothers Beal.

Twelve recent pictures by Gifford Beal, and eight by his brother Reynolds, are on exhibition at the Bauer-Folsom Galleries, where they will remain through Feb. 29. Of the two brothers Gifford has more of a landscape touch and Reynolds is more distinctively a marine painter. Both brothers show the influence in their work of Ranger, and Gifford at times of Tryon and Thaulow. Gifford Beal's best picture is the strong and luminous "Reflections," and Reynolds' "A Fresh Breeze." Gifford reflects Thaulow both in subject and treatment in "The Cascade" and "The Torrent," and is most original in his "Summer Landscape," and the diaphanous and charming "Morning Mists." There are rich and true color quality and feeling in Reynolds' "Ground Swell" and "Fishing Vessels," and good distance effect in his "Distant View of Noank." Not a great display, but one of good solid work and filled with abundant promise.

Mrs. Lamb's Exhibit.

Mrs. Ella Condie Lamb, who is best known to the art public by and through her strongly drawn and poetic designs for stained glass windows and as a decorative painter, showed this week in the studios of J. and R. Lamb, Nos. 23-27 Sixth Avenue, a number of portraits and outdoor studies, which revealed her in a new light to the many admirers of her art. The portraits shown were of course well drawn and decoratively treated, but had surprising strength and quality. The landscapes were notable for atmospheric quality, delicate color and poetic feeling.

ALBERT SALE.

At the Hotel Drouot February 14, a sale of ancient and modern pictures of M. A. Albert's collection was made. It was the first important sale of this description this season, and produced a total of 93,770 frs., or \$18,754. The average of prices was about that set by the official valuer, with the exception of a Fragonard, the principal item in the sale. The valuation was 20,000 frs., but after having remained for a long time at 5,000 frs. the picture was finally sold for 12,000 frs. to M. Foinard.

WILLS' WEDGEWOODS SOLD FOR \$13,241.

The first lot of the famous Wills collection of old Wedgwood was sold February 14 at the Fifth Avenue Art Galleries, and brought \$5,880 for 151 pieces.

Among the most interesting pieces were a pair of Greek sphinxes of the black basaltes ware of the earlier part of Wedgwood's work.

A portrait bust of "Hugo Grotius—Dutch Statesman and Author," also in the black basaltes, marked, "Wedgwood and Bentley," date 1779, went to Mr. Chanler for \$45. A pair of vases of cream-colored semi-porcelain stoneware, decorated in high relief with Bacchanals and satyrs, brought \$270. The prices ranged from \$2 up.

Second Day's Sale.

There was a large attendance at the closing sale of the Wills collection of Wedgwood, Saturday last, those present including collectors and people of social prominence. Many of the smaller pieces were delivered. There will be a fad of Wedgwood brooches for some time to come, for many of the women who were fortunate enough to obtain the little blue and white Wedgwood cameos will have them set in this way. The sale brought \$7,361, making a total, with the previous day's sale, of \$13,241.

The feature of the collection was the Portland vase, which went, yesterday, to Worthington Whitehouse for \$550.

Two portrait medallions of the Prince and Princess of Wales—the Prince afterward George IV., and the Princess, Queen Caroline—were second among the interesting pieces and were purchased by Pratt Institute, Brooklyn, for \$400. These were white jasper on a lilac-pink ground, oval, 5 by 4 inches in size, in black frames.

Mr. Garrett C. Pier, who has made many gifts to the Metropolitan Museum, was one of the purchasers, and paid \$360 for a pair of green and brown Egyptian pebble-ware vases in the covers. Wedgwood's work in 1770. He also paid \$65 for a cameo medallion in green and white jasper, "Offering to Peace," 6 3/4 inches by 5 inches. Mr. E. E. H. Curtis of Plainfield, N. J., the collector, purchased many cameos, plaques and medallions.

A pair of candelabra of black basaltes in the form of infant satyrs was sold to Mr. J. D. Heydt for \$530. Mr. Heydt also bought a pair of vases with handles in the same material, decorated with reliefs of the "Dancing Hours," 7 1/2 inches high, for \$370. A pair of blue and white vases with covers and handles went to him for \$260.

ART AUCTION SALES.

Azeez Khayat Sale.

Pieces of antique work brought \$4,844, February 12, at the first day's session of a sale of ancient eastern art of the Azeez Khayat collection, held in the Fifth Avenue Art Galleries. The objects included iridescent glass, pottery, ivory, old Persian and Babylonian pottery and Assyrian cylinders and tablets.

At the closing sale of the Azeez Khayat collection, February 13, a peachblow vase, seven and a half inches high, was sold for \$2,400, to Mr. Franklin Paris. The Pratt Institute obtained for \$360 a Babylonian glazed pottery jar of turquoise blue glaze and with two handles. A necklace of emerald Egyptian beads also went to the Pratt Institute for \$65. Mr. P. D. Duffy was the purchaser, for \$255, of a pure rock crystal ball. The total of the day's sale was \$7,338, and of the entire sale \$12,182.

Smith-Boughton Pictures.

The first half of a lot of oils by the deceased American artists, Henry P. Smith and George H. Boughton, were sold at the Fifth Avenue Art Galleries, Thursday evening, February 13, by Mr. James P. Silo, for \$7,798.

From the second and final sale of the Boughton-Smith and other paintings, February 14, \$8,447 was realized, making the total for the two nights \$16,247. "Summer Morning, Manomet," George H. Boughton, brought the top figure, \$350. His "Chateau Gaillard, Moonrise," brought \$330, while George H. Boughton's "Autumn, Isle of Wight," brought \$310, and his "Tanagra Dancers," a water color, \$105.

The highest price for one of Henry P. Smith's pictures was \$250 for "A Spring Day in New England," and a marine, "In Distress," brought \$165. R. C. Vose, of Boston, bought many of the Boughton pictures.

La Farge Collection.

Good attendance and spirited bidding marked the sale of rare Oriental art objects collected by John La Farge, N. A., at the American Art Galleries, Friday afternoon, February 13. The sale was conducted by Mr. Thomas E. Kirby, and \$9,571.50 was realized for 2,600 objects.

(Continued on page 7.)

The highest price was \$370, paid by Mrs. Cadwalader Jones for a statuette by Ritsuo.

Mrs. Harry Payne Whitney paid \$115 for a beaker shaped vase of early Ming porcelain, \$115 for an oviform jar of Shigaraki stoneware, \$42.50 for a kimono of dark blue satin, \$40 for a kimono of ecru silk brocade, \$32.50 for a kimono of purple satin brocade, and \$27.50 for a two-fold lacquered screen.

Dr. Austin Flint purchased for \$20 a roll of silk brocade. Mrs. George L. Heins paid \$13 for a miniature tea jar of Seto stoneware, and Mrs. John A. Logan, Jr., bought for \$12 a tea jar of Shigaraki stoneware of sandy texture.

At the sale of Japanese prints in the evening, the highest price, \$450, was paid by Mr. H. V. Price for a painting upon silk by Hokusai. Mr. James Ross, who had been a frequent bidder at both sales, lost an album comprising thirty-seven plates in color of the so-called "Thirty-six Views of Fuji," which he had bought for \$250. Mr. Ross put it inside his coat. On going to the cloakroom for his overcoat he missed the album. A search through the galleries failed to reveal it. Mr. Ross sailed for England next day.

Mr. Harry Payne Whitney paid \$275 for a rare painting on silk, mounted on a gold panel. Mr. Samuel Isham was the purchaser for \$150 of a triptych of a court lady, and for \$120 of another triptych, a design of a boy and girls gathering persimmons from a heavily laden tree.

The evening sale realized \$3,830, making a total of \$13,401.50.

The final sale of the collection, Saturday afternoon, February 15, realized \$3,472.50 for about three hundred Japanese prints, paintings and sketches, kakemonos, panels and screens, making a total of \$16,874. The highest price was \$530, paid by Mr. P. Harrison, for a six-fold screen of the early seventeenth century. A companion screen went to "Curtis" for \$270.

Mrs. George L. Heins paid \$110 for a six-fold screen of the same period, and the same price for a pendant to the screen.

art objects from their collections in the sale. The exhibition will open at the galleries on Monday, and the sale will take place on Friday and Saturday afternoons, February 28 and 29, at 2.30 o'clock.

At the Kelekian Galleries, No. 275 Fifth Avenue, a recent importation of Ispahan and Polonaise rugs and Hispano-Moresque plaques will interest art lovers and collectors.

An unusually fine example of J. W. Godward, an oval half-length fancy portrait, entitled "Reverie," is now on exhibition at the Scott & Fowles Galleries, No. 295 Fifth Avenue. In drawing, color and expression, the canvas suggests both Leighton and Tadmor, but has a strength all its own.

The Anderson Auction Company, No. 5 West Twenty-ninth Street, will sell Thursday evening, next, Feb. 27, at 8 P. M., a choice collection of engravings, many in colors, including examples of Aldegrever, Beham, Rembrandt, Van Dyck, Fiquet, Rowlandson, Fragonard, Edelinck, V. Green, Bartolozzi and A. Strange, with a few paintings and original drawings.

A recent addition to the exhibition of portraits by old masters at the Ehrich Galleries, No. 462 Fifth Avenue, is a double portrait by Gainsborough Dupont, of Sir John Reade and brother, from the Reade collection. The canvas is of two boys of about 12 and

paintings by American artists. The painters represented are Burroughs, A. S. Clark, C. B. Coman, E. S. Crawford, C. H. Davis, W. R. Derrick, Dougherty, Eaton, Foster, Hassam, Howe, Keith, T. R. Manley, Mora, Murphy, Ochtman, Ranger, Rehn, Sartain, Tack, Weir, Wiggins, and Williams. Notice of the display will be made next week.

At the Gimpel & Wildenstein Galleries, No. 509 Fifth Avenue, there have recently been hung a delightful and characteristic example of Mignard "L'Enfant Perroquet," and the exquisite pastel head of Mme. Beauchese, by Nattier, recently shown at the Colony Club.

Mr. Arthur Lillicrapp of No. 513 West 135th Street, who represents several English art houses, has recently brought over some good examples of Sir Peter Lely, and of the old Norwich and modern Dutch schools.

An exhibition of the pictures of Raphael Lewisohn, who has been a resident of Paris for many years, and who is a relative of the Lewisohn family of New York, will open at the Oehme Galleries, No. 320 Fifth Avenue, on March 2. Mr. Lewisohn is a

strong painter, whose works have been hung and praised at the Salon, and who has received many and deserved honors in Europe.

BARDINI BRONZE PLAQUETTES

The fashion in collecting changes, and now the acquiring of plaquettes has again come into vogue. One of the best known collections of these artistic and historical pieces, which perpetuate the name and fame of old designers and medallists, was the Bardini, which was dispersed at auction at Christie's, in London, May 26, 1902, and some 26 of whose numbers were secured by H. O. Watson & Co. of New York, and are now on exhibition in their galleries, No. 16 West Thirtieth Street.

The three plaquettes illustrated in this issue are typical of their fellows. The two square-shaped plaquettes, one of which is of lead, have allegorical subjects, and are of the German school of the 16th century. The oblong is one of a fine series, also of the German 16th century school, and its subject is "The Triumph of Wisdom." The exquisite workmanship of these little bas-reliefs must be studied in the original to be appreciated.

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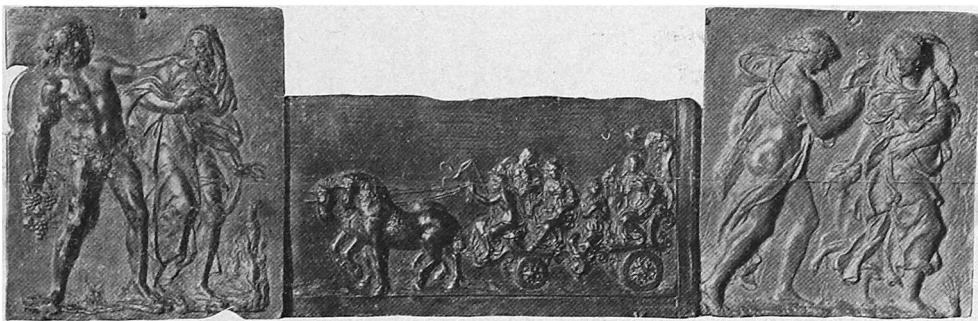
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Important Sales
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PLAQUETTES FROM BARDINI COLLECTION.

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At the American Art Galleries there will be exhibited from Monday, until Thursday of next week, a collection of antique Chinese porcelains, old and modern bronzes, wood carvings and screens, color prints, ancient iron-work, etc., formed by Mr. Bunkio Matsuki. The collection will be sold at the Galleries at auction by Mr. Thomas Kirby, on Thursday evening and Friday and Saturday afternoons next.

The pictures and other effects of the late Richard Mansfield will be placed on exhibition at the galleries on Monday next, February 24. The furnishings and art objects will be sold on Monday and Tuesday afternoons, March 2 and 3, at 2.30 P. M., and the paintings on Tuesday evening, March 3, at 8.30 P. M.

The exhibition and sale next week at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, will be one of exceptional interest and importance to art lovers, for it will bring to the auction block the artistic properties of the late Joseph Ben-Susan, of London, formerly of New York, and who was well known for many years to American art lovers and collectors. The sale, which will be conducted by Mr. James P. Silo, will be by order of and under the direction of the well-known art house of H. O. Watson & Company, of No. 16 West Thirtieth Street, who will include a selection of choice

12, in contrasted suits of dark blue and pink velvet, with knee breeches, and long white silk stockings. One boy, Sir John Reade, holds a white cockatoo on his wrist, and the other a bird's nest. The canvas is charmingly decorative in color and arrangement and delightful as a study of character and expression.

"The Eight," whose exhibition at the Macbeth Galleries, No. 450 Fifth Avenue, has drawn unprecedented crowds, and which closed on Tuesday evening last, are more than pleased with the result of their first display. Several good sales were made, among them two of Ernest Lawson's and one of John Sloan's pictures. On Wednesday, Mr. Macbeth opened an exhibition, to continue through March 7, of forty selected

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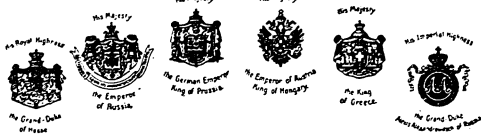
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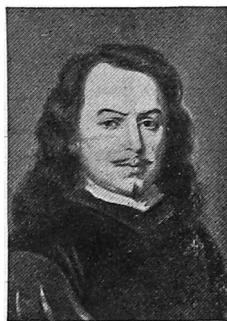
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